

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORMSEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1 NAME**

HISTORIC

AND/OR COMMON

West Ninth Street/Baltimore Avenue Historic District

2 LOCATION

STREET & NUMBER

Boundaries as shown on site plan map (see item #7)

CITY, TOWN

Kansas City

VICINITY OF

#5 - Hon. Richard Bolling

STATE

Missouri 64105

CODE

29

COUNTY

Jackson

CODE

.095

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input checked="" type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input checked="" type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input checked="" type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input checked="" type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input checked="" type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input checked="" type="checkbox"/> OTHER

4 OWNER OF PROPERTY

NAME

Multiple Ownership

STREET & NUMBER

CITY, TOWN

Kansas City

VICINITY OF

STATE

Missouri

5 LOCATION OF LEGAL DESCRIPTIONCOURTHOUSE,
REGISTRY OF DEEDS, ETC.

Recorder of Deeds Office, Jackson County Courthouse (Annex)

STREET & NUMBER

415 East 12th Street

CITY, TOWN

Kansas City

STATE

Missouri 64106

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Downtown Plan
1. Historic Building Preservation Analysis, Kansas City, Missouri,

DATE

1973

☐ FEDERAL ☐ STATE ☐ COUNTY ☒ LOCALDEPOSITORY FOR
SURVEY RECORDS

Land Clearance for Redevelopment - Room 318

CITY, TOWN

Kansas City

STATE

Missouri 64106

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PAGE 1

2. Missouri State Historical Survey
1970-1975 (State)
Department of Natural Resources
P. O. Box 176
Jefferson City, Missouri 65101 Code: 29
3. "The Need for the Preservation of Kansas City's Architectural Heritage"
1969 (Local)
Kansas City Chapter, The American Institute of Architects
917 West 43rd Street
Kansas City, Missouri 64111 Code: 29
4. Preliminary Inventory of Architecture and Historic Sites of
Kansas City, Missouri
1974 (Local)
The Landmarks Commission - City Hall
414 East 12th Street
Kansas City, Missouri 64106 Code: 29

Item #7 Continued

2. Old New England Building - 112 West 9th Street
3. Savoy Hotel and Savoy Grill - 219 West 9th Street
4. Bunker Building - 820 Baltimore Avenue and 100 West 9th Street

The remaining structures are listed as follows:

5. LaRue Printing Company Building - 810 Baltimore Avenue
6. Wood's Building - 101-107 West 9th Street
7. Lyceum Building - 102-106 West 9th Street
8. Wright House Hotel - 109-113 West 9th Street
9. Kansas City Dime Museum - 110 West 9th Street
10. Lane Blueprint Company Building - 906-908 Baltimore Avenue
11. Carbide and Carbon Building - 912 Baltimore Avenue
12. Kansas City School of Law Building - 913 Baltimore Avenue
13. University Club Building - 916-920 Baltimore Avenue
14. First National Bank Building - 10th and Baltimore Avenue

Typically, the buildings are constructed near the street line with the long axis both parallel and intersecting to the streets. All the structures have rectangular bases; however, in at least six examples the upper stories have asymmetrical floor

(Continued)

DESCRIPTION

CONDITION

☐ EXCELLENT ☐ DETERIORATED
☐ GOOD ☐ RUINS
☒ FAIR ☐ UNEXPOSED

CHECK ONE

☐ UNALTERED
☒ ALTERED

CHECK ONE

☒ ORIGINAL SITE
☐ MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The West Ninth Street/Baltimore Avenue Historic District, located in the Central Business District of Downtown Kansas City, Missouri, encompasses two full and portions of three additional city blocks. The area is situated in the general vicinity of Main, West Eighth, Central and West Tenth Streets. The district is bounded on the east by the midline of Main Street from West Tenth extending north to West Eighth Street. The north boundary thence extends west along the midline of West Eighth Street to the midline of the alley between Baltimore Avenue and Wyandotte Street, thence south to the rear property line of the New England Building on the north side of West Ninth Street, thence west to the midline of Wyandotte Street. The boundary extends south to the midline of West Ninth Street, thence west from this point to the midline of the southern portion of Central Street. The west boundary extends south along Central Street to the rear property line of the Savoy Hotel on the south side of West Ninth Street, thence east to the midline of the alley between Wyandotte Street and Baltimore Avenue, thence south to the midline of West Tenth Street. The south boundary extends from this point east to the midline of Main Street.

The West Ninth Street/Baltimore Avenue Historic District is a financial/commercial area. Of the twenty-three structures situated in the District, fourteen buildings are included for nomination, because of architectural and historical prominence. These buildings line sections of two major arteries in the downtown urban fabric, Ninth Street and Baltimore Avenue. Their ages span some fifty years of architectural design and usage, from the period of 1880 to 1931. Originally, the area contained many Late Nineteenth and Early Twentieth century commercial structures. In recent times, however, demolition of many buildings and replacements consisting only of parking lots, multi-level parking structures and some modern office buildings have seriously altered the character of this area. The buildings placed in nomination to the Register of Historic Places constitute the last of the surviving structures which are centered around the intersection of Baltimore Avenue and West Ninth Street.

West Ninth Street, like similar numbered streets in the city, runs east-west. The topography of the thoroughfare begins from a low depression at the junction of Delaware, Main and Ninth Streets. The street builds to a gradual incline and continues as such for several blocks further west. Baltimore Avenue, like similar named streets, runs north-south. The street, intersecting West Eighth Street, is on near level grade and slopes in a gradual incline as it reaches West Ninth Street. Baltimore Avenue jumps several feet to the east and continues in a gradual incline for several blocks further south. Other thoroughfares in the district are basically oriented at right angles.

Of the fourteen buildings under nomination, four buildings are presently listed on the National Register of Historic Places. These include:

1. New York Life Building - 20 West Ninth Street

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plans. These buildings vary in size from two stories to twelve stories in height. All are flat roofed surfaced with built-up tar and gravel with the exception of the New York Life Building, which is hip roofed and covered with red Spanish clay tiles. Where visible, the foundations consist of two types: uncoursed native stone and reinforced concrete. Basically building foundations constructed before the turn of the century use uncoursed stone walls. Those built around approximately 1905 and afterwards begin to use reinforced concrete. Exceptions are for those smaller commercial structures which still retain rubble stone for their foundation walls (LaRue Printing Company and 906-908 Baltimore Avenue Commercial Buildings).

The primary building material used in construction is brick, interspersed or surfaced in part with either brownstone, white building stone and/or terra cotta. Only the First National Bank Complex uses marble in large quantities for its wall surfacing material. The ornamentation of the buildings occurs along the street facades. The remaining inner block facades usually share common walls either in part or totally with neighboring structures, or have access to alleys. These facades are usually devoid of any ornamentation. It is the diversity of architectural modes, exterior and interior designs and embellishments of these buildings which are worthy of individual mention.

1. The New York Life Building

The New York Life Building, located at the northeast corner of Baltimore Avenue and West Ninth Street, is a large brownstone, terra cotta and pressed brick structure of Neo-Renaissance design built between 1887 and 1890. It is an H-shape plan consisting of two ten-story arms linked together by a twelve-story square tower. A classical design facade is applied to its south and west street elevations, while the north and east facades remain unadorned.

The south facade is visually divided into several major horizontal sections. The face of the first three stories is of ranged brownstone ashlar. The first two stories consist of five arches whose central arch serves as the main entrance. The remaining arches symmetrically flank the entrance and serve as frames to the first and second story windows.

The third story is basically transitional in design, with two pairs of rectangular windows to each wing. Over the central entrance is an open roof with a stone screen. Crowning this entrance is a bronze sculpture group of an eagle with outstretched wings protecting her young.

The brownstone facing terminates at the fourth floor; the remaining face is of

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common bond brick with brick and terra cotta quoining along the corners. The fourth to seventh stories constitute the next horizontal section. It consists of five arches aligned to those of the lower level, one on the tower and two to each side of the arm facades. The paired windows encompassed in the arches are identical to those of the third story. A band of terra cotta ornament separates the sixth and seventh, and seventh and eighth stories. The next horizontal level consists of four two-story arches across the facade of each arm. The tower no longer repeats the fenestration of the arms at this level; instead small centrally placed windows are located along the eighth and ninth floors. A series of eight smaller rectangular windows, four to each arm, with alternating terra cotta ornaments are placed within the tenth story. The building terminates in a terra cotta architrave cornice topped with antifixae.

The west facade repeats the design of the south in eight vertical sections. A secondary west entrance is located along Baltimore Avenue. The tower above the roof line repeats on all four sides a series of three flat arch windows with each window opening divided in two by Ionic columns.

2. Old New England Building

The Old New England Building, situated on the northeast corner of West Ninth and Wyandotte streets, is a load-bearing masonry and steel structure of Italian Renaissance Revival design, built during the years 1886-1887. The "U"-shaped structure is six stories plus ground floor in height. A single-story annex and second single-story brick addition, built in approximately 1960, are placed to the north. The south and west facades of the original building are surfaced with brownstone ashlar over common brick and contain all of the building's exterior embellishments. The north, east and the single-story north addition are unadorned. Portions of the east facade share a common wall with the Kansas City Dime Museum.

The west and south facades are surfaced with smooth sandstone with a protruding bulge along the base. From the first story to the sixth story, Springfield sandstone from Massachusetts is laid in rusticated form along the sides of the windows and above the first-story windows. Water line cornices running horizontally above the first and fourth stories visually divide the facades into three levels. The rectangular double-sash windows are paired with the exception of the vertical series of single windows placed near the extreme west edge of the south facade. The windows divide the south facade six bays wide and the west facade three bays wide. The windows of the ground story are guarded by iron grills. The windows of the first story are surmounted by rectangular transoms.

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The building contains two recessed entrances, one situated within the center bay of the west facade and one situated in the extreme east bay of the south facade. Both entrances have central arches flanked by engaged Corinthian pilasters, supporting an entablature containing the words "NEW ENGLAND BUILDING." The south facade entrance contains a balustraded sandstone balcony along the first-story level. A modified fanlight window tops the entry.

The middle level consisting of the second, third and fourth stories has engaged pilasters along either side of the window pairs extending the full length of this level. The windows are separated by ornamental spandrels.

A projecting three-quarter, octangular shaped oriel is placed at the building's southwest corner, at the second and third story levels. The corbelled and bracketed base is visually supported by an engaged Corinthian corner pilaster. The oriel windows are surmounted by transoms and are separated by ornamental spandrels. A parapet crowns the structure.

The upper level consists of the fifth and sixth stories which are similar in design to the middle level. Engaged three-quarter columns are used along the corner of the building. An elaborate dentiled and bracketed entablature terminates the embellishments. On the frieze of the south facade are inscribed the words "NEW ENGLAND BUILDING." A partially balustraded parapet was originally topped by vase finials.

3. Savoy Hotel and Savoy Grill

The Savoy Hotel and Savoy Grill, situated at the southeast corner of West Ninth and Central Streets, is a Late Nineteenth century hotel with Early Twentieth century additions. The building, a Late Nineteenth century commercial design with Neo-Classical and Art Nouveau features, has a modified E-plan.

The building was constructed in four phases during the period ca. 1888-1906. The phases are as follows: (1) the original five-story Ninth Street building, ca. 1888; (2) a sixth-story addition, ca. 1898-1900; (3) a six-story rear extension to the east and west wings, ca. 1903; and (4) the seven-story western addition, ca. 1905-1906, which stransformed the original seven-bay Ninth Street facade to ten bays in width.

The earlier east section of the building is of wood frame construction while steel frame, fireproof construction is used in the eastern section. The exterior walls are brick, now painted yellow. The ground story walls along the north facade are faced with cream-color terra cotta. The upper brick walls are moderately ornamented with quoins in the third and fourth story, recessed spandrels with raised central panels below the sixth-story windows, and corbelled brick work at the cornice level.

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The main entrance is centered on the north facade of the original building. Secondary entrances along the north facade allow access to the Savoy Grill and Barber Shop.

Store front windows surmounted by leaded art glass transoms line the ground floor along the north facade. The windows and transoms of the Savoy Grill are of stylized and geometric floriate motifs. The windows of the upper floors are rectangular shaped double-sash windows. Transoms surmount some second and third story windows.

4. Bunker Building

The Bunker Building, located at the northwest corner of West Ninth Street and Baltimore Avenue, is a brick and mill structure of Victorian Eclectic (or Late Nineteenth century commercial) design, an amalgam of Romanesque, Gothic and Neo-Classic elements. Constructed in 1881, the building contains a sub-basement, basement, four stories and a penthouse. The main facade faces east; the secondary facade faces south. The unadorned north facade has access to an alley, while to the west the facade shares a common wall with the Lyceum Building. The east and south facades contain all of the exterior embellishments.

On the east facade, engaged buttresses of brick interspersed with white building stone separate the facade into six divisions. The first story near the extreme south end consists of a modern plate glass front, while three round arched windows are placed in the second bay. Located off-center in the third bay is a white stone round-arched, ornamented main entrance containing the name "BUNKER BUILDING" interlaced with foliate motifs.

The remaining three bays consist of semicircular arches supported by iron columns with foliate capitals. Due to the northern slope of Baltimore Avenue, the basement level is exposed and contains store fronts with below grade entrances. On the second story, projecting pentagonal-shaped stone blocks with scrolled bases ornament the buttresses at this level.

Placed in each bay of the six divisions are a series of three double-sash windows. All are of uniform size except for the bays above the main entrance which contain a large window flanked by narrower side windows. On the second and third stories, the windows are of segmental-pointed arch. On the fourth story, the windows are round arched. Below each story level are white stone sills. The sills below the third-story windows are visually supported by a metal cornice.

Stepped and pointed arch corbelling embellishes the parapet. Metal brackets with pentagonal-shaped finials support a metal cornice.

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The penthouse, of pine sonstruction, is rectangular in shape. Along the east wall, above the main entrance bay is placed an ornamental metal gable flanked by octangular-shaped towers.

The south facade similarly repeats the ornamentation of the east facade. The first story has been altered to contain two store fronts surmounted by glass transoms and a copper entablature.

On the upper stories engaged brick buttresses divide the facade into three divisions. Each bay contains a single double-sash window. Iriginally on the first story of the south facade, the secondary entrance was located in the central bay.

5. LaRue Printing Company Building

The LaRue Printing Company Building, located at 810 Baltimore Avenue, is a two-story masonry and steel structure displaying Chicago-Influenced and early tapestry brick elements. The building was constructed in 1910. The north, south and west facades are unadorned. To the west, portions of the facade share a common wall with the 119 West 8th Street Commercial Building.

The east facade consists of brick veneers over common brick interspersed with white building stone. Paired rectangular windows placed along the basement level, with the exception of the extreme southern bay, divide the basement level in four divisions. The extreme southern bay contains a recessed main entrance and a single window.

On the first and second stories are four recessed wall panels. White stone stringcoursing in rectangular and linear patterns ornaments the bases of the engaged peirs and forms sills for the first-story windows.

Outlining along the upper portion of the main entrance is a white stone arch containing a central keystone inscribed with the address numbers "810." A rectangular double-sash window is placed to the north of the entrance. Glass transoms (now covered by a modern advertising sign) are placed directly above. On the second bay, hinged windows form the bases for paired single-sash windows topped by three transoms. The remaining two bays and the second story contain paired rectangular double-sash windows. Transoms surmount the windows on the first story. Additional white stone forms the sills for the second-story windows.

The parapet is embellished by a white building stone applied in rectilinear patterns. The panels directly above the second-story windows slope at an inward angle.

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6. Wood's Building

The Wood's Building, located at the southwest corner of Baltimore Avenue and West Ninth Street, is a three-story brick and mill structure of conventional Late Nineteenth century commercial design. Constructed in 1881, the building consists of a rectangular basement and first story. The second and third stories are designed in an asymmetrical L-shape plan. The exterior embellishments are applied along the north and east facades. The south and west facades are unadorned. Portions of the west facade share a common wall with Wright House Hotel. On the north, east and areas of the south facade, the original red brick face has been painted sky blue and off-white.

On the north facade, the ground story is divided into four bays, each containing store fronts surmounted by glass transoms. The main entrance is recessed within the second bay from the east. A metal entablature was originally placed above the first story.² The second and third stories consist of thirteen segmented-arch, double-sash windows, with white stone forming sills and arched lintels. The third-story windows are of smaller size than those on the second story. The parapet is ornamented by a metal entablature composed of a projecting cornice supported by paired brackets.

On the east facade, the extreme north edge of the facade with a protruding surface identically repeats the fenestration of the north facade. The remaining portion of the facade contains a secondary side entrance surmounted by sash windows with additional windows placed on the ground story. Originally the first story consisted of small segmented-arch windows aligned to those of the upper stories with a side entrance near the extreme south edge of the facade.³ The parapet, originally crowned by four chimneys,⁴ is embellished with brick corbelling.

7. Lyceum Building

The Lyceum Building, located at 102-106 West 9th Street, is a masonry and steel structure of Late Nineteenth century commercial design incorporating Chicago-Influenced elements. Constructed in 1895, the building has four stories on a rectangular base with the second, third and fourth stories built in a "U" plan. To the west, the building shares a common wall with the Kansas City Dime Museum. To the east, the building shares a common wall with the Bunker Building. The north facade has access to an alley.

The south facade contains the exterior embellishments. Grey "Permastone" veneer has been applied to the first story, which contains three store fronts with

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recessed entrances. Originally, the first-story level consisted of an arched main entrance flanked by Corinthian pilasters, with large windowed store fronts to the west and east of the main entrance.⁵ A fluted horizontal stringcourse visually divides the first story and the upper three stories, which are dominated by three projecting metal divisions separated by windows placed against the building face. The projecting metal bays are three stories in height, composed of double-sash bow windows surmounted by transoms. Each floor level is separated by decorative spandrels. Originally, balustrades crowned each of the projecting divisions.⁶

Placed against the building face to the west of the central projecting bay is a vertical series of single windows. To the east is a vertical series of window pairs making the south facade asymmetrical. On the second and third stories three windows are surmounted by rectangular transoms, with the third-story transoms surmounted by bracketed window hoods. On the fourth story are round arch transoms outlined by projecting archivols containing a centrally placed keystone.

The parapet is embellished by an entablature consisting of a fluted frieze and projecting cornice. Originally, the building was crowned by a balustrade containing the name "Lyceum," centrally capped by a globe finial.⁷

On the north facade, the fenestration consists of round arch openings along the first story. Segmental arch windows are placed on the upper stories. The recessed light court, surfaced with iron fire walls, contains single or paired rectangular sash windows.

8. Wright House Hotel

Wright House Hotel, located at 109-133 West 9th Street, is a three-story brick and mill structure of conventional Late Nineteenth century commercial design. The main facade, containing much of the exterior embellishments, faces north. The south, east and west facades are unadorned. To the west and south the building has access to alleys. Portions of the east facade share a common wall with the Wood's Building.

On the north facade, the first story is divided into three bays. Each bay containing store fronts is surmounted by glass transoms, except for the extreme east bay which is surfaced with "Permastone." The main entrance is in the central store front bay.

The upper stories consist of cut brick veneers on common brick. The fenestration of the upper two stories contains nine segmental arch double-sash windows of uniform size with white stone used for the sills. Above each window are arches composed of stone keystones flanked by brick voussoirs.

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On the third story engaged brick pilasters supported by metal bases divide the story three bays wide, each bay containing three windows. Stepped and serrated corbelling in rectilinear design, surmounted by a metal cornice, embellish the parapet.

9. Kansas City Dime Museum

The Kansas City Dime Museum Building, located at 110 West 9th Street, is a brick and mill structure of Late Nineteenth century commercial design. Constructed in 1885, the building is three stories in height. To the east the building shares a common wall with the Lyceum Building. Portions of the west facade share a common wall with the New England Building. The north facade is unadorned. The south facade contains all of the exterior embellishments.

The first story of the south facade has received modern alterations consisting of recessed angled store fronts with a central entrance. The walls of this level are surfaced up to the second story with red enamelled metal siding.

On the second and third stories the red brick face has been painted white. Engaged pilasters, capped by stepped brick corbelled capitals, visually divide the facade three bays wide. Contained in the central bay is a single segmental arched opening two stories in height. Contained in the remaining bays are single-story, rectangular openings, separated by recessed spandrels. Industrial glass bricks fill these openings. Originally a balustraded balcony was placed in the central bay along the third-story level.⁸ The parapet, peaked by a triangular gable directly above the center bay, is embellished by series of pointed arched, recessed, stepped and dentiled brick corbelling.

10. Lane Blueprint Company Building

The commercial building located at 906-908 Baltimore Avenue is a masonry and reinforced concrete industrial structure of early modern design with Neo-Classical style elements. Constructed in approximately 1905, the building is three stories in height and faces east. Both west and north facades are bounded by alleys. The west facade contains a service platform along the first floor level. Areas of the south facade share a common wall with the Carbide and Carbon Building. The original red brick face of the east and extreme east portions of the north facade have been painted gray.

The ground story of the east facade contains a centrally placed recessed main entrance having glazed, double entrance doors. To either side are located store

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front windows surmounted by leaded art glass transoms. Along the corners of the ground story, cast-iron pilasters topped by voluted brackets visually support an entablature between ground and second stories. The architrave of the entablature is ornamented with chain moulding. A modern letterhead sign is located in the frieze. Above the projecting cornice are the second and third stories.

On the upper stories engaged piers divide the facade into two bays. Each bay contains large double-sash windows paired two to each bay and separated by brick mullions. Brick corbellings with an ornate box cornice embellish the parapet.

The cornices and architrave directly above ground and third story levels of the east facade are identically repeated on the north facade. The fenestration of the north facade consists of rectangular industrial hinged windows surmounted by transoms primarily along the ground-story level. The remaining ground and upper floors consist of an amalgam of single and paired, rectangular or segmental-arch windows of either sash or casement design.

11. Carbide and Carbon Building

The Carbide and Carbon Building, located at 912 Baltimore Avenue, is a masonry and steel structure containing Art Deco and Moderne style elements. Constructed in 1930-31, the building consists of ten stories and penthouse in height. The rectangular base contains the basement and first story. On the second through the tenth stories the building is laid in an asymmetrical L-shape plan. Above the tenth story is situated a polygonal-shaped penthouse.

The main facade faces east. Portions of the south facade share a common wall with the University Club Building and portions of the north facade share a common wall with the 906-908 Baltimore Avenue Commercial Building. The east facade and the extreme east portions of the north and south facades contain all the exterior embellishments. The remainder of the north and south and the west facades are unadorned.

On the east facade, the first and second stories are surfaced with cream-colored terra cotta. The first story contains a recessed double door main entrance and modern plate glass fronts above a marble base. The second story contains paired rectangular windows, paired three wide with carved stylized floriate panels which decorate the spaces between the windows.

From the third through tenth stories, the facade is surfaced with tapestry brick veneers over common brick. Engaged brick piers divide the facade into three bays. Each bay contains rectangular sash windows with additional narrow piers used as mullions between each window pair. These brick piers visually denote a strong vertical emphasis to the facade. Between each story are spandrels consisting of

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recessed double rectangular panels.

Above the windows and along the side of the tenth story and penthouse levels are terra cotta embellishments composed of stylized floriate and linear motifs. A modern brick addition is placed along the west wall of the penthouse. The extreme east portion of the north and south facades repeats the architectural elaboration of the east facade.

12. Kansas City School of Law Building

The Kansas City School of Law Building, located at 913 Baltimore Avenue, is a two-story masonry and reinforced concrete structure constructed in 1926, containing Jacobethan and Chicago-Influenced style elements. To the north, the building shares a common wall with the the Ten Main Center parking garage. To the south, the building shares a common wall with the First National Bank. The east facade, which is unadorned, has access to a single entrance alley. The main facade, containing all of the exterior embellishments, faces west.

The west facade consists of Flemish brickwork veneers over common brick. White building stone forms the base of the ground story. A central stone panel containing an arcade of three round arched windows is flanked by paired engaged pilasters. A rectangular double-sash window with alternating stone jambs and stone lintel is placed to the north of the central panel. To the south is the main recessed entrance, which is outlined by a tabernacle frame with side quoins. Contained in the frieze of the entablature is the inscribed address, "913 BALTIMORE." Above the projecting cornice is placed an emblematic cartouche flanked by volutes and finials. Stone quoins are used along the corners at this level. An engaged stone entablature visually separates first and second stories.

On the second story, a white stone base with engaged lozenge decorated pedestals supports ornate Corinthian pilasters. The pilasters divide the story into nine bays. Situated in the central three bays are Chicago sash windows surmounted by transoms with the center bay of broader width. To the south and north of the central window bays are rectangular casement windows surmounted by air vents. Above is an entablature decorated by voluted brackets, aligned with the second story pilasters, which supports a projecting cornice.

The parapet is inlaid with five rectangular stone panels, each embellished with foliate and emblematic reliefs. Stone coping caps the parapet; a ball-shaped and voluted finial is located above the center bay.

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13. University Club Building

The University Club, located at 916-920 Baltimore Avenue, is a masonry and reinforced concrete structure, constructed in 1922-23, which contains Neo-Classic style elements. The structure has irregular stories consisting of two full stories, a smaller rectangular third story, and a penthouse placed along the west wall. To the north, the building shares a common wall with the Carbide and Carbon Building. The south and west facades are bounded by alleys. The east facade and the east portions of the south facade contain all of the exterior embellishments.

On the east facade, brick veneers interspersed with white terra cotta ornaments are surfaced over a brick face. Along the ground story granite forms the base. Fluted terra cotta moulding divides the story into five bays. The main entrance, located in the center bay, is composed of a projecting entablature door head supported by fluted Doric columns. The recessed doorway contains wrought iron grills over double-leaf doors. Windows divided by tracery are placed in the bays flanking the entrance. Recessed secondary entrances are located in the extreme north and south

On the second story are rectangular double-sash windows, each outlined by entablature door head and terra cotta jambs. The center bay window directly above the main entrance is further outlined by a projecting entablature surround head visually supported by fluted pilasters. The frieze of this entablature is ornamented by festoons. Above the projecting cornice is a false parapet decorated with a central emblematic panel flanked by swags and finial reliefs. The remainder of the second story windows are surmounted by arch lintels ornamented with festoon and swag reliefs.

Above the second story is a terra cotta entablature extending the entire length of the facade. The frieze is decorated with alternating sunbursts and fluting motifs. The parapet is embellished by alternating brick veneers and recessed balustraded panels which are aligned with the second-story windows. Above the center bay, the parapet is stepped and contains a decorative panel.

The east portion of the south facade similarly repeating the fenestration of the east facade is four bays wide.

Alterations.

Extensive remodeling of the interiors and portions of the exterior occurred in 1959. These alterations include: (1) a self-service elevator along the north wall of the main lobby (2) extensive alterations to the first floor and areas of the

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basement;¹⁰ (3) the enlargements of the men's and women's lounges;¹¹ (4) a library originally placed near the second-floor lobby was moved to the east with the space now occupied by the club manager;¹² and (5) on the third floor a special 135 degree-shaped corridor was constructed to bridge the elevator with the third-story dining rooms.¹³

14. First National Bank Building

The First National Bank Building, located at the northeast corner of Baltimore Avenue and West Tenth Street, is a masonry, concrete and steel structure containing Neo-Classic, Neo-Grecian and Chicago-Influenced style elements. The bank building complex consists of three major structures: (1) an original three-story building built in 1904-1906;¹⁴ (2) a four-story east annex constructed in 1926;¹⁵ and (3) a five-story north annex constructed in 1964.¹⁶ To the north the building shares a common wall with the Kansas City School of Law Building. To the east steel frame and glass bridges connect the First National Bank to the Ten Main Center Complex, with the remaining facade having access to a single entrance alley. The main facades facing west and south are sheathed with Georgian marble and contain all of the exterior embellishments.

The south facade is dominated by a hexaprostyle of six Ionic columns consisting of unfluted shafts set on square pedestals. This colonnade supports a projecting entablature and parapet. The entablature, ornamented with disks, is inscribed with the name "FIRST NATIONAL BANK." Situated above the projecting box cornice is the parapet. Contained in a raised portion aligned directly above the center bay is a sculptural ornament consisting of a cartouche flanked by scrolls and foliate motifs in high relief.

Engaged piers, in combination with the colonnade, visually divide the facade into six bays. The main entrance, decorated with ornate double-leaf bronze doors outlined by a corresponding bronze frame, is centered in the original building. Side entrances are placed to the east of the main entrance, one allowing access to the main building; a second entrance surmounted by a bracket-supported door hood allows access to the east annex. The fenestration of each bay consists of Chicago-style casement windows surmounted by transoms, which are stacked three window levels high. Bronze forms the mullions, jambs, and tracery of the windows. Projecting bronze cornices ornamented with antifixae visually separate mezzanine and third-story windows. Above the cornice line of the east annex is contained a single fourth-story casement window.

On the southern half of the west facade, engaged pilasters visually divide the facade into nine vertical sections which similarly repeat the fenestration of the south facade. A recessed west entrance, placed off center, is protected by a

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glass and bronze canopy.

On the west facade of the north annex, which occupies the northern half of the building complex, is a recessed ground story with entrances allowing access to an alleyway, parking facilities and the banking interiors. The upper stories are divided into five bays. Each bay has double casement windows surmounted by transoms. Polished black stone spandrels are set in spaces between the story levels. The east facade of the north annex identically repeats the fenestration of the west facade.

Alterations.

(1) The south portions of the basement of the 1904-1906 bank building have been modernized into storage office use, with the space containing the massive savings account vault.¹⁷

(2) On the first story, teller counters and gates identical to those along the east side of the lobby and the former cash vault and areas of the north wall were removed during the 1964 expansion to the north. The cash vault has been relocated to the basement and reconverted into a storage vault for personal property.¹⁸

(3) Removal of the bronze and glass cages which originally surmounted the marble counters of the west area of the lobby during the 1964 expansion.¹⁹

(4) Steel frame bridges built in the late sixties connect the First National Bank to the Ten Main Center Building.²⁰

(5) A fourth floor was constructed on the former roof of the 1904-1906 bank building, and the third floor of this area was extensively remodeled.²¹

PRESENT STATUS

In recent times, particularly in the last two years, there has been a severe threat of redevelopment in the area. Six structures centered around the intersection of Baltimore Avenue and West Ninth have been recommended for demolition, including the Lyceum and Bunker buildings.²² The recent inclusion of the Bunker Building on the National Register of Historic Places (September 17, 1975) plus securing a new, preservation-oriented owner for this structure has, at least temporarily, relieved this urgent situation. Preservation and rehabilitation has occurred on those structures which have been previously included on the National Register: Savoy Hotel, Old New England Building and New York Life Building. Commercial structures along Baltimore Avenue south of West Ninth Street are in no immediate

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threat of demolition. There still exists a continued deterioration and neglect of many buildings which could alter greatly this cohesive late nineteenth and early twentieth century commercial district.

FOOTNOTES

1. Kansas City, Missouri, Picturesque and Descriptive, 1890, "New England Building."
2. Kansas City, Missouri, Picturesque and Descriptive, 1890, p. 56, "New York Life Insurance Company Building."
3. Ibid.
4. Ibid.
5. Hughes' Kansas City Views, Hughes Publishing Co., 1897, p. 34, "Lyceum Hall - Lyceum Building."
6. Ibid.
7. Ibid.
8. Kansas City, Missouri, Picturesque and Descriptive, 1890, "New England building."
9. Kansas City Star, May 30, 1959, "Remodeling Plan at the University Club," p. 10.
10. Ibid.
11. Ibid.
12. Ibid.
13. Ibid.
14. Kansas City Star, May 6, 1904, p. 6, and Kansas City Star, April 16, 1906, p. 5.
15. Kansas City Star, February 28, 1926, "Annex."
16. Conversation with First National Bank personnel, May 27, 1975.

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17. Conversation with Bank personnel, May 1975.
18. Ibid.
19. Ibid.
20. Building Permit located on 1940 Tax Assessment Form in Recorder of Deeds Office, Jackson County Courthouse (Annex), Kansas City, Missouri.
21. Architectural Plans, Third Floor Plan, Revised, dated August 14, 1925; Fourth Floor Plan, dated October 8, 1925, in the possession of the First National Bank.
22. Historic Building Preservation Analysis, Kansas City, Missouri, Downtown Plan, Published by Land Clearance for Redevelopment, Kansas City, Missouri, 1973.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input checked="" type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input checked="" type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input checked="" type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input checked="" type="checkbox"/> INDUSTRY	<input checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1880 - 1931

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The West Ninth Street/Baltimore Avenue Historic District significantly represents a microcosm of urban life, as reflected through the history and usage of fourteen buildings which line portions of two prominent thoroughfares in Downtown Kansas City, Missouri: Baltimore Avenue and West Ninth Street. West Ninth Street, a section of a much broader Ninth Street, is the older of the two thoroughfares. Much of the development of the street occurred during the late Nineteenth century. Baltimore Avenue, on the other hand, reflects through its buildings the urban growth as the city entered into the Twentieth century.

The prominence of Ninth Street originated in the year 1869, when Major Samuel D. Vaughn,¹ an early dealer in real estate, commissioned the pioneer architect of Kansas City, Asa B. Cross, to erect a pretentious building at the most strategic corner in Kansas City, called the "Junction."² This corner at Ninth, Delaware and Main Streets was then, and for forty years afterwards, the busiest intersection in the city.³ The building, known as "Vaughn's Diamond,"⁴ was the signal for future real estate dealers, financiers and architects to transform Ninth Street into a center for the financial, social and cultural life of the city. During the period of the 1870's, adverse economic factors such as the Depression of 1873 slowed the development of urban growth, and this situation did not reverse itself until the beginnings of the 1880's, when a new and longer lasting "boom" had set in. This new construction wave developed primarily along Ninth Street.⁵ Seven of the fourteen buildings included for nomination were erected within the decade of this great Ninth Street Construction Boom. "Vaughn's Diamond" was razed in 1915.

The provision of service industries such as hotels and restaurants represented an important and supportive effect of Kansas City's late Nineteenth century commercial building boom.⁶ Wright House Hotel (#8), constructed in 1880,⁷ served as one of the earliest surviving boarding houses in the area and was originally equipped with a Turkish bathhouse.⁸ Wright House presumably was erected by Henry C. Harper, a Westport, Missouri, real estate dealer,⁹ from the designs by a local but presently unknown architect. The building was named after Sampson Wright, who served as proprietor of the hotel from the years 1880 to 1884.¹⁰

In 1881, the Wood's Building (#6) was erected by James W. Wood,¹¹ a private individual whose purpose for construction of this office building may have been simply for land speculation. The architect of the structure is presently unknown. Wood's Building, used for office space from its construction to the end of the Nineteenth century, housed various individuals associated with the medical profession. One such individual was Martha C. Dibble, one of only a few female physicians to practice medicine in

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Kansas City during that period.¹² In 1899, Joseph D. Cosby, formerly of St. Louis, Missouri, acquired both Wood's Building and the Wright House Hotel (#8). Mr. Cosby remodeled both structures and merged them into a single hotel, housing some sixty-six sleeping units. The two buildings were hence renamed into the locally prominent Hotel Cosby.¹³

The Bunker Building (#4), erected in 1881, supplied several offices for one of the largest printing establishments in the United States, known as the Western Newspaper Union.¹⁴ The firm furnished sheets to more than 400 newspapers in the Midwest with a circulation of more than 200,000 copies weekly.¹⁵ The Bunker building was financed by Walter A. Bunker and John McEwen;¹⁶ both were themselves local real estate dealers and members of the Western Newspaper Union. Both men were also staff members of the locally prominent newspaper, the Kansas City Journal.¹⁷ The Bunker Building is a fine example of Victorian Eclectic design, an amalgam of Romanesque, Gothic and Neo-Classic Revival elements. It is the work of a local, yet presently unknown, architect, and its design is typical of that now disappeared Nineteenth century Kansas City.¹⁸

By the mid-1880's, the construction boom along Ninth Street as well as in other areas of the city was to reach a major climactic peak and continue for several years. Places of amusement were built to provide the public with from inexpensive family entertainment to higher forms of theatrical productions. The Kansas City Dime Museum (#9) was constructed as one place dedicated to the entertainment of Kansas Citians. Museums of the late Nineteenth century consisted not only of those places which exhibited works of art or scientific or historical relics, but also those which displayed freaks and curiosities and became a source of great entertainment. The building at 110 West 9th Street is unique in that it served both capacities.

The construction of the Dime Museum was financed by one individual who was a pioneer of theatrical activities in Kansas City, Abraham Judah.¹⁹ Mr. Judah came to Kansas City in 1883 with the "Wild Man of Borneo," one of his early museum freaks.²⁰ In 1885, Mr. Judah erected the museum on West Ninth Street,²¹ on property formerly owned by W. A. Bunker and Co.²² Mr. Judah charged a nominal admission fee of ten cents, hence the name "Dime Museum."²³ The Museum was in operation during the years 1885-1890. It contained not only a small auditorium and stage, where light opera and other bills were performed, but contained space for the exhibition of several unusual freaks and curiosities. Within a year's end Mr. Judah organized the first stock company to have come to Kansas City.²⁴ Some of the top attractions which appeared at the Kansas City Dime Museum were "Zella Zubalon, Circassian,"²⁵ "James Wilson, the Human Balloon,"²⁶ "Sig Franco, the Stone Eater,"²⁷ and many others. Some of the memorable performances enacted within the theater included Harriet Beecher Stowe's Uncle Tom's Cabin and Gilbert and Sullivan's H. M. S. Pinafore.²⁹

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Other enterprises managed by Mr. Judah included two cycloramas. He was co-manager of the Ninth Street Theater (now demolished) and the immensely popular Grand Opera House on Seventh and Walnut Streets.³⁰

In 1897, this building served as the earliest, though temporary, home of the first public art gallery in the city, known as the Western Gallery of Art.³¹ The collection of the Western Gallery consisted of finely executed photographs and copies of great master paintings and sculpture. These art works, totaling nearly 500 pieces, were commissioned by William Rockhill Nelson, publisher of the influential Kansas City Times and Star newspapers.³² The opening of the Western Gallery of Art was of high cultural significance in Kansas City. This first art gallery served as a base for further acquisitions of art works which would culminate in the superb collections of the Nelson Gallery - Atkins Museum of Fine Art.

In 1886, a limited competition was held for the design of the second Kansas City Board of Trade Building. Architects from all over the United States submitted plans for the structure, which was subsequently awarded to Burnham and Root of Chicago.³³ The erection of this first large building in the city by the Chicago firm called the attention of capitalists from the financial centers of the East Coast and Chicago to the possibilities of new markets and investments in a growing Midwestern city.³⁴ The New England Life Insurance Company and the New York Life Insurance Company were two such Eastern firms, and the buildings they erected stand as monuments to their great financial enterprises in the city.³⁵

The Old New England Building (#2) was constructed during the years 1886-1888 and contained rooms for the New England Safe Deposit and Trust Company, which occupied the ground floor level. The vault of the Company, measuring 31 feet by 26 feet, was at the time the largest vault west of Cincinnati, Ohio.³⁶ The building housed other prestigious financial firms, including the offices of the German-American National Bank and the Jarvis-Conklin Mortgage Company.³⁷ The Italian Renaissance Revival design of the Old New England Building is by the firm of Bradlee, Winslow and Wetherell of Boston, Massachusetts.

The New York Life Building (#1), commissioned by the New York Life Insurance Company, served as a major center for their business enterprises. The famous New York firm, McKim, Mead and White, recognized as one of the most influential forces in American architecture at the turn of the century, designed the building.³⁸ They were assisted locally by the firm of Van Brunt and Howe and by Frederick E. Hill, who served as construction architect.³⁹ The New York Life Building was the largest building designed by the New York firm⁴⁰ and was a decisive departure from the prevailing Richardsonian Romanesque style used in much of Missouri's architecture of the 'eighties and 'nineties.⁴¹ Construction of the building began in January 1887.⁴² On its

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completion in 1890, at a cost of 1,200,000 dollars,⁴³ the New York Life Building was the largest and tallest office building in the city,⁴⁴ dominating the urban skyline for several miles. Of additional artistic importance is the large sculpture of an eagle group over the Ninth Street main entrance, which was produced in the studio of the well-known American sculptor, Augustus Saint-Gaudens.⁴⁵

Approximately in 1888,⁴⁶ an exceptionally fine and large hotel was erected, the Savoy (#3). The original northeast wing was designed by Simeon E. Chamberlain,⁴⁷ who was Superintendent of Buildings and whose other designs included the old City Hall building. The construction of the original building was done by the local firm of Schnnick, Massman and Flanagan.⁴⁸

The early owners of the Savoy were the Arbuckle Brothers, known locally as the "Coffee Kings."⁴⁹ The Hotel was leased to the Ewins-Child Hotel Company, who were responsible for the three enlargements of the building which occurred during the turn of the century.⁵⁰ The notable architectural firm of Van Brunt and Howe designed the ca. 1898-1900 remodeling of the ground story and included a sixth-story addition.⁵¹ The S. J. Hayde Contracting Company were the builders of these portions of the Savoy.⁵²

During the ca. 1905-1906 west addition, the Savoy Grill came into existence. The Savoy Grill and areas of the Hotel are significant by providing an authentic turn-of-the-century setting preserved intact. The geometric and stylized art glass windows of the Grill, designed by Frank Anderson,⁵³ represent an exceptional example of Art Nouveau in America. Handcrafted copies of these windows have been installed within the recent expansions of the Grill. The impressive leaded art glass dome over the Hotel lobby is another superb feature of the Savoy's interiors.⁵⁴

The great Ninth Street Construction Boom ended with the Panic of 1893 and the depression that ensued. The following years were a period of sluggish growth; however, some commercial structures were built along Ninth Street and in other areas of the city. One such Ninth Street structure, the Lyceum Building (#7), was erected in 1895 by a prominent real estate and investment firm, the Missouri, Kansas and Texas Trust Company.⁵⁵

The Missouri, Kansas and Texas Trust was organized in 1889 by Arthur E. Stilwell, who was himself one of the most eminent and generous individuals to have lived in Kansas City. Apart from activities on the Trust Company, Stilwell became financial manager to the Kansas City, Pittsburg and Gulf Railroad. This firm, under Stilwell's direction, extended the railway south to the Gulf of Mexico to allow Kansas City commerce a direct route to the Gulf Coast and foreign markets.⁵⁶

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After the Missouri, Kansas and Texas Trust Company was reorganized as the Guardian Trust Company, Stilwell remained as president of the firm. He contributed immensely to the beautification of Kansas City and the welfare of its citizens, by financing the building of boulevards and parks and the Old Convention Hall, and contributing to charitable organizations and institutions.⁵⁷

The Lyceum, constructed as an office building, served as city ticket office for the Kansas City, Pittsburg and Gulf Railroad.⁵⁸ The building contained the elegant "Lyceum Hall," which served as a space for some of Kansas City's most exquisite balls and social events.⁵⁹ The Lyceum continued as an office building until approximately 1907, when the structure was renovated and renamed the Orient Hotel, later changing its name to the Delmar Hotel.⁶⁰

The design of the Lyceum Building, including the intriguing asymmetrical south facade, is a work attributed to the local architect George Mathews. Mathews

was made superintendent of the building department to the Missouri, Kansas and Texas Trust Company and held that position until 1898, and under his direction all buildings for the Trust Company and along the line of the Kansas City, Pittsburg and Gulf Railroad between Siloam Springs and the Gulf of Mexico were erected.⁶¹

Other buildings designed by Mathews include the Burnham, Hanna, and Munger Dry Goods Store⁶² and Manufacturing Buildings⁶³ on West Eighth Street, the First Christian Science Church at Ninth and Forest, and other structures.⁶⁴

The early beginnings of Baltimore Avenue originated with the route running north of Ninth Street, called Ann Street,⁶⁵ which was lined with early commercial structures. The name was changed twice, first to Amarett,⁶⁶ then to Wall Street,⁶⁷ before the final name of Baltimore Avenue was adopted.⁶⁸ During the period when Ninth Street approached its greatest growth, Baltimore Avenue to the south of Ninth Street resembled nothing more than an excavated dirt road, bounded on either side by high bluffs which were lined with churches and residences.⁶⁹ The road was referred to by local citizens as the "Grand Canyon."⁷⁰ The face of the road remained unchanged until the introduction of the Twentieth century. The shift in population to the south brought about new construction, and the appearance of Baltimore Avenue developed to such an extent that by 1908 the Avenue became one of the most travelled thoroughfares and one of the major financial centers in the city.⁷¹

During the Nineteenth century, when firms along Ninth Street such as the New York Life and New England Life Insurance Companies contributed large amounts of capital to the growth of the city, it was local business and houses of finance which were to

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prove themselves the primary backbone to the city's economic growth. By the turn of the century, several local firms emerged as business and financial institutions of regional importance.

An example of one such financial institution and one of the oldest in the city is the First National Bank of Kansas City (#14). The First National Bank, founded in 1886,⁷² had its initial beginnings in the old "Vaughn's Diamond" building at the "Junction."⁷³ The firm remained there for five years until 1891, when the bank was relocated in the Heist Building on Main Street (now demolished).⁷⁴ During the period of the 1890's the bank endured and flourished in spite of booms, panics and shifting centers.

In 1900, Edward F. Swinney became president⁷⁵ and under his direction new banking headquarters were planned. The First National Bank commissioned the newly formed architectural firm of Wilder and Wight to design the original bank structure at Baltimore Avenue and West Tenth Street.⁷⁶ The First National Bank was the first building in Kansas City to be designed by Edward T. Wilder and Thomas Wight,⁷⁷ both of whom studied architecture under the firm of McKim, Mead and White of New York.⁷⁸ The Bank was built during the years 1904-1906, at a cost of 450,000 dollars.⁷⁹ The construction of the bank was done by George L. Brown and Son, locally prominent general building contractors.⁸⁰

In 1926, the East Annex was built from designs by the firm of Wight and Wight.⁸¹ The firm consisted of Thomas Wight, co-designer of the 1904-1906 Bank building, and his younger brother, William. Other buildings designed by these two men include the William Rockhill Nelson Gallery/Mary Atkins Museum of Fine Art, the United States Courthouse, the Kansas City Life Insurance Company Building, and others.⁸² The North Annex, constructed in 1964, was designed by the contemporary architectural firm of Marshall and Brown.⁸³ Significantly, the First National Bank provides an additional turn-of-the-century setting with much of the original ornate banking interiors still intact. The First National Bank is also the oldest banking establishment in the city to occupy the same building from its construction to the present time.

From the first decade of the Twentieth century, the introduction of small industries within the area filled the vacuum caused by the shifting flow of business to the south. Buildings such as the LaRue Printing Company Building (#5), the 906-908 Baltimore Avenue Commercial Building (#10), and others were erected, which expanded the industrialization into areas of the downtown urban fabric.

The LaRue Printing Company (#5) was founded in 1896 by Charles O. LaRue. In 1903, another brother, George A. LaRue, entered as a partner in this printing establishment.⁸⁴ As the company developed, the LaRue Brothers erected the present building on Baltimore Avenue in 1910.⁸⁵ By 1926, Charles O. LaRue retired, and George LaRue became president

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WEST NINTH STREET/BALTIMORE AVENUE HISTORIC DISTRICT

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 6

The company continued under his direction until his death in 1943.⁸⁶ The building is presently the home of the Wenzel Graphics, Inc.

The designs of the LaRue Printing Company are by the local architect Frederick C. Gunn,⁸⁷ who was prolific throughout his long years in Kansas City. Mr. Gunn was in partnership with Louis S. Curtiss during the 1890's, designing several buildings which included the Progress Clubhouse, the Club of the Old Soldiers Home in Leavenworth, Kansas, and several residences.⁸⁸ Some of Mr. Gunn's later works include contributions to the designs of the General Hospital complex and the Jackson County Courthouse. Mr. Gunn himself designed the National Fidelity Life Insurance Company Building and the building complex for the City Market.⁸⁹

The Commercial Building at 906-908 Baltimore Avenue (#10, Lane Blueprint Company) was constructed in approximately 1905.⁹⁰ This early reinforced concrete structure is by a local, yet presently unknown, architect. The earliest known industry to be housed in the building was the Camerograph Company,⁹¹ a Delaware firm, which specialized in the manufacturing of Photographic-Facsimile machines, used for printing copies of documents.⁹² The structure continued to be used for copying and printing. During the 1940's, the building served as the second home for the LaRue Printing Company⁹³ and is presently used by the Lane Blueprint Company for printing and storage.

During the flamboyant and notorious years of Mayor Pendergast's administration in the 'twenties and 'thirties, Kansas City became a regional metropolis and the Central Business District resembled much of its present form. Three additional buildings were erected along Baltimore Avenue during this period: the University Club (#13), the Kansas City School of Law (#12), and the Carbide and Carbon Buildings (#11).

The University Club (#13), similar to other social clubs, was conceived and flourished as a haven from the tedium and stresses of everyday life. Membership in these clubs became a source of prestige and attracted many individuals with diverse backgrounds and notoriety. Originally conceived of as a private men's social club, the University Club was founded in 1901 by ten alumni of six colleges and universities.⁹⁴ The first quarters were on Armour Boulevard, and later the club moved to Eleventh and Baltimore. In 1922, the Club commissioned the local architectural firm of McKecknie and Trask to design the third and ornate Neo-Classic style home on Baltimore Avenue.⁹⁵ Other works designed by this firm include the third Board of Trade Building on Wyandotte and West Tenth Streets, the Stats Hotels, the Insurance Exchange Building and others.⁹⁶ The 1959 alterations and remodelling of the University Club were executed by the Hiram Elliott Construction Company from designs by William B. Fullerton and Earl McCamis.⁹⁷

(Continued)

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The building at 913 Baltimore Avenue, which housed the Kansas City School of Law (#12), occupies a unique place in the history of Kansas City education. The School of Law was formed in 1895 by six individuals of the law profession who were themselves prominent attorneys and judges: Frances M. Black, Oliver H. Dean, Edward L. Scarritt, William P. Borland, Elmer N. Powell and Edward D. Ellison.⁹⁸ The school was founded in the basement of the New York Life Building with an original enrollment consisting of 27 students. The faculty consisted of these six members, each lecturing in different areas of Law.⁹⁹ The aim of the school from the beginning "was to build a great law school in Kansas City that would take rank with the leading law schools of the country. . ."¹⁰⁰ The Kansas City Law School was unique in that the instructors were judges and practicing attorneys, which lent the school an air of practicality.¹⁰¹

The Law School moved thrice before it reached such a prestigious level that in 1926 the architecturally beautiful home on Baltimore Avenue was constructed to serve as the fourth residence of the Law School. The building was designed by the local firm of Wilkinson and Crans,¹⁰² and the construction of the building was under the direction of John Long.¹⁰³ In 1938, the Law School was absorbed by Kansas City University (now the University of Missouri, Kansas City)¹⁰⁴ and the building is presently used by the Advertising and Sales Executive Club.

Many students who attended the Law School have reached high positions in their professions and some in politics. Included in the alumni are former Kansas Supreme Court Judge William D. Jackson; Judge G. O. Roberts of Johnson County; Judge John Rooney of Clay County, Missouri; Senator M. E. Casey; three former mayors of Kansas City: Henry L. Jost, John B. Pew, and C. Jasper Bell; as well as many others.¹⁰⁵ The most famous student to attend the Kansas City School of Law was former President of the United States Harry S. Truman, who attended classes during the years 1923-1925 and received some of his formal law education.¹⁰⁶

The Carbide and Carbon Building (#11), constructed during the years 1930-1931, is an example of an unusual phenomenon in the history of modern Kansas City, the unprecedented growth of new construction executed during the Great Depression of the 1930's. While the lethargic economy affected the development of other American cities in different ways, it seemingly did very little to constrict a new building "boom" in the city. The Carbide and Carbon Building was erected by three locally prominent individuals in the field of real estate: William Hull, Barat A. Guignon and J. North Mehorney.¹⁰⁸ The first owner of the building was Washington University of St. Louis, Missouri.

The Carbide and Carbon Building, displaying rich elements of Art Deco ornamentation, is a work by the local Kansas City architect, William A. Bovard.¹⁰⁹ The University Building Company were the contractors of the structure.¹¹⁰ Harris, Upham and Company, an investment brokerage firm, remains one of the oldest businesses in the building.

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40. Kansas City Star, June 26, 1906, p. 2, "Knew Mr. White Well."
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50. Ibid.
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53. Preliminary Inventory . . ., Kansas City Landmarks Commission, 1974, p. 5.
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56. Kansas City World, July 30, 1899, "Arthur E. Stilwell."
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58. Hughes" Kansas City Views, 1897, p.34, "Lyceum Hall - Lyceum Building."
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(Continued)

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10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 13 acres

UTM REFERENCES

B	ZONE	EASTING	NORTHING
D			

VERBAL BOUNDARY DESCRIPTION

The district is bounded on the east by the midline of Main Street from West Tenth extending north to West Eighth Street. The north boundary extends west along the midline of West Eighth Street to the midline of the alley between Baltimore Avenue and Wyandotte Street. The west boundary extends south along the midline of the alley to the rear property line of the New England Building and from thence west to the midline of Wyandotte Street; thence continuing south to the midline of West Ninth

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE CODE COUNTY CODE

STATE	CODE	COUNTY	CODE
-------	------	--------	------

11 FORM PREPARED BY

NAME / TITLE

1. Edward J. Mischuk - Researcher

ORGANIZATION

Landmarks Commission - City Hall

DATE _____

August 20, 1975

STREET & NUMBER

414 East 12th Street

TELEPHONE

CITY OR TOWN

Kansas City

STATE

Missouri 64106

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ☐ STATE ☐ LOCAL ☒

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE

Director, Department of Natural Resources,
and State Historic Preservation Officer

DATE _____

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE _____

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE _____

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
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INVENTORY -- NOMINATION FORM**

WEST NINTH STREET/BALTIMORE AVENUE HISTORIC DISTRICT

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30. Kansas City Star, February 24, 1897, p. 1, "The City's Start in Art."
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Item #11

2. M. Patricia Holmes, ed., Research Associate
Department of Natural Resources, Office of
Historic Preservation
P. O. Box 176
Jefferson City, Missouri 65101

Telephone: 314-751-4906

RIOR

R. 25 E. R. 33 W.

363 35' 169 ST. JOSEPH 50 MI.
4 MI. TO INTERSTATE 29

ST. JOSEPH (VIA INTER. 29) 50 MI.
3.1 MI. TO JUNC. INTERSTATE 29 & 35
7062 II NE
(NORTH KANSAS CITY)



West Ninth Street/Baltimore Avenue Historic
District, Kansas City, Missouri
UTM References

A 15/363160/4329360 C 15/362800/4329125
B 15/363140/4329110 D 15/362820/4329380

U.S.G.S. 7.5' Quadrangle "Kansas City,
Mo.-Kans." (1964, Photorevised, 1970)

Scale: 1:24000

Form No. 10-301
(Rev. 10-74)

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SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- ENCLOSE WITH MAP

1 NAME

HISTORIC

AND/OR COMMON

West Ninth Street/Baltimore Avenue Historic District

2 LOCATION

CITY, TOWN

Kansas City

____ VICINITY OF

COUNTY

Jackson

STATE

Missouri

3 MAP REFERENCE

SOURCE

Landmarks Commission, Kansas City, Missouri (redrawn by Robert Elgin, Jr. for the
Missouri Office of Historic Preservation)

SCALE

Not to Scale

DATE

1975

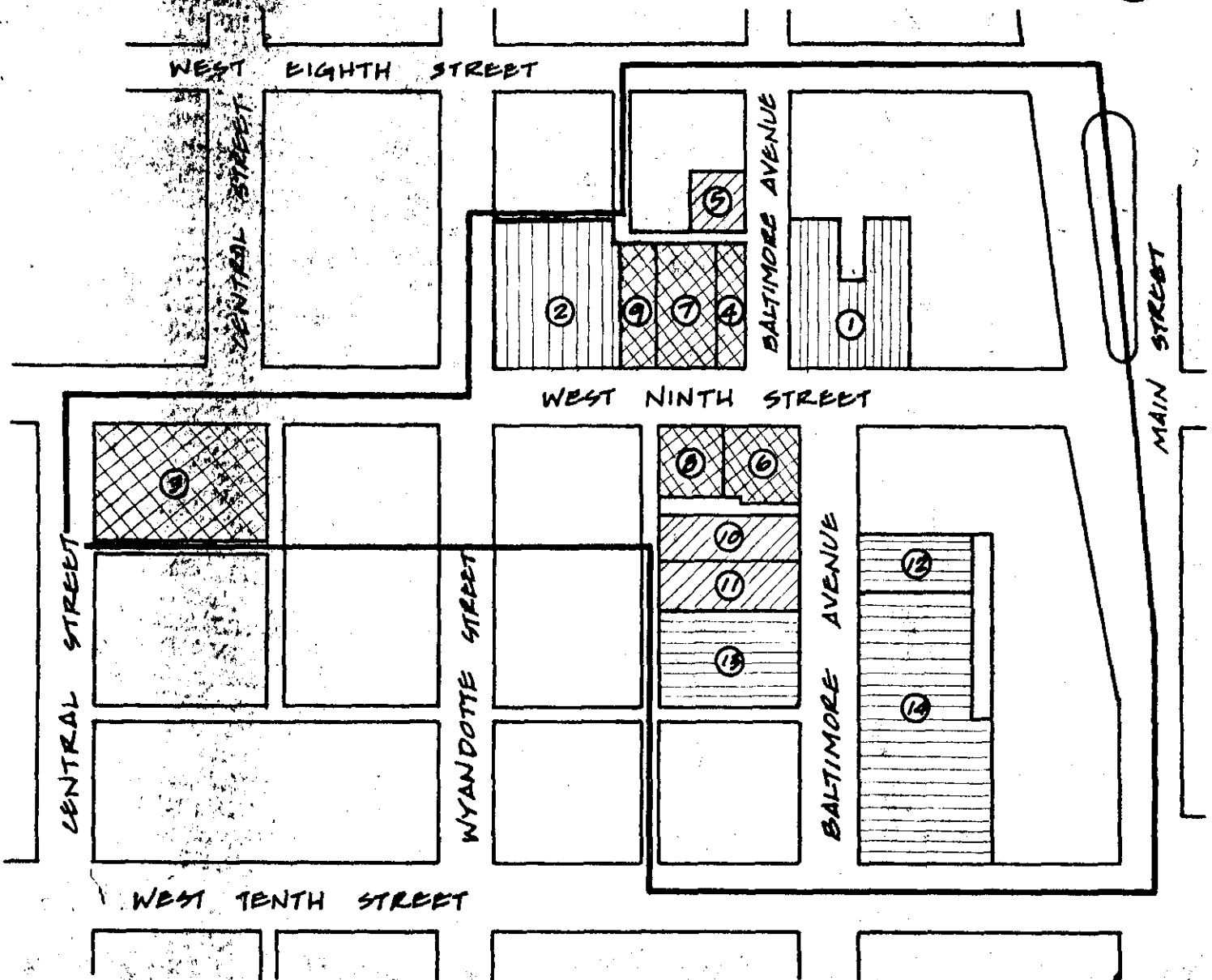
4 REQUIREMENTS

TO BE INCLUDED ON ALL MAPS

1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES

SITE PLAN MAP SHOWING PHOTOGRAPHIC VIEWS

WEST NINTH STREET / BALTIMORE AVENUE HISTORIC DISTRICT KANSAS CITY, MO.



THIS IS A COMMERCIAL DISTRICT
The Map is not drawn to scale

ARCHITECTURAL STYLES REPRESENTED



Neo-Renaissance



Neo-Classic

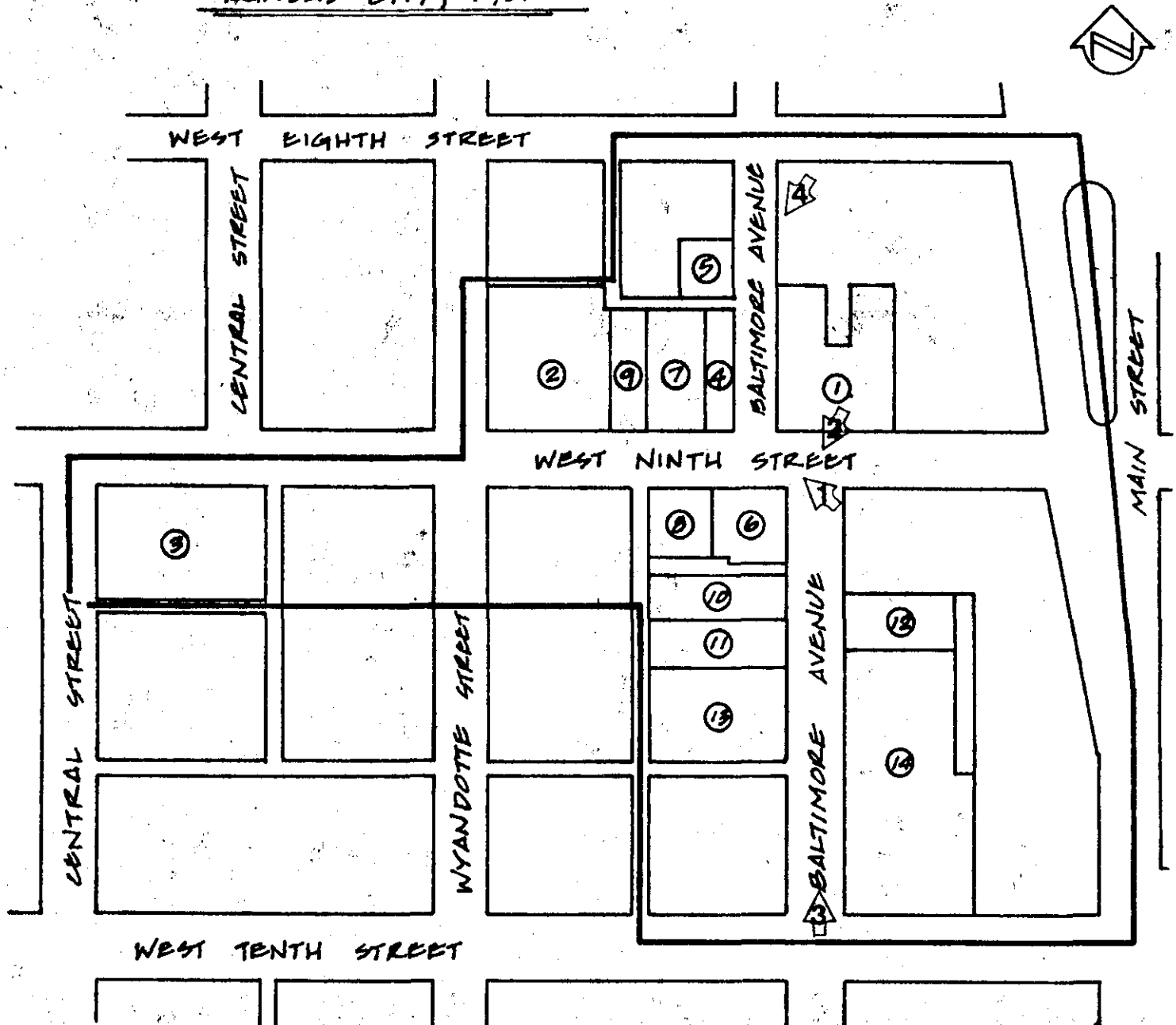


Early Modern



Late Nineteenth Century
Commercial

WEST NINTH STREET / BALTIMORE AVENUE HISTORIC DISTRICT
KANSAS CITY, MO.



MAP SHOWING THE PHOTOGRAPHIC VIEWS INCLUDED IN THIS REPORT. THE NUMBERS ON THE ARROWS CORRESPOND TO THE PHOTOGRAPH NUMBERS

Paul S. Kivett - 1975

view toward NW from the SE corner of the intersection of West Ninth
Street and Baltimore Ave showing (left to right): Wood's Building, Old
New England Building, Kansas City Dime Museum, Perum Building,
Bulker Building and New York Life Building.

Photo 1



University Club, Carbide and Carbon Bldg.
Lang Blueprint Co. and Wood's Bldg.

Paper will not accept pencil

W 9th St. / Baltimore Ave. H.D., K.C., Mo. Photo #2. by Paul Rivett. Looking SW from intersection
of W 9th St. + Balt. Ave. (L. 7r.) Bldgs. #13, 11, 10 + 6.



University Club, Carbide and Carbon Bldg, Lane Blueprint Co.,
 Wood's Bldg, New York City, parking garage, K.C. School of Law, and
 the First National Bank Building

Paul S. Livett 1975

Paper will not accept pencil
 W. gm. ST. Historic District K.C. Mo. 1975, Photo #3 looking N from intersection of W. 10th St. & Baltimore Ave (A-9-7) Blkgs. # 13, 14, 15,
 6, 1, 12, 14 Paul Livett Photo 3



Paper W-11 not accept pencil
W-9m ST-1/Baltimore Ave. Hist. Dist. K.C. Mo. Photo #4 Paul K. Witt. Looking SW from intersection of W 8th St. & Baltimore Ave showing (L-R)
rear of N 9 Life Bldg, Womers Bldg, Bunker Bldg, & LaRue Printing Company Bldg. 1975 D1017

